



ESTEY ORGANS

ESTEY
ORGAN COMPANY

ESTABLISHED 1846
BRATTLEBORO, VERMONT
U. S. A.

12 RATHBONE PLACE, OXFORD STREET, LONDON W.

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ALL PREVIOUS LISTS CANCELLED

DESCRIPTIVE CATALOGUE
1910

ESTEY ORGANS

A RECORD UNPARALLELED!

More than 375,000 Manufactured and Sold

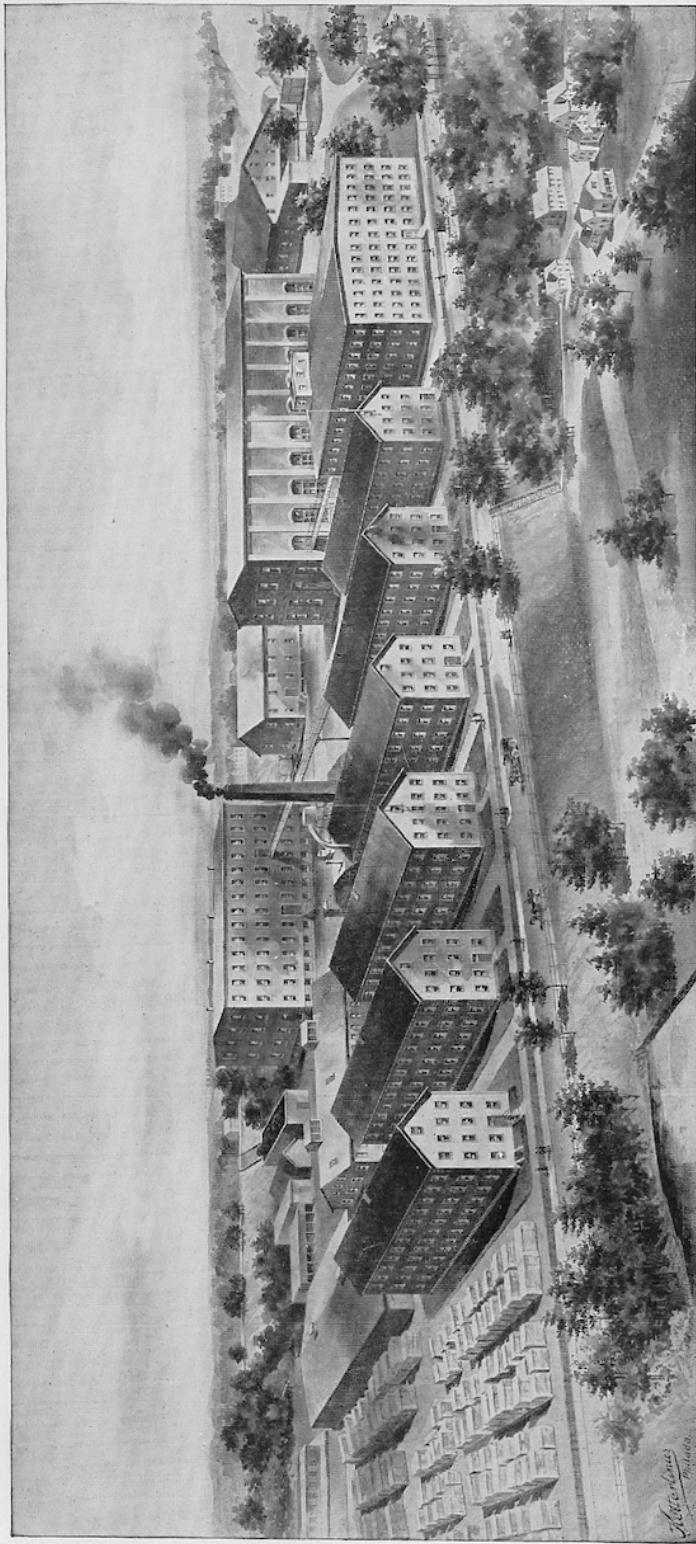
ESTEY ORGAN COMPANY

BRATTLEBORO, VERMONT

U. S. A.

WHOLESALE WAREHOUSE

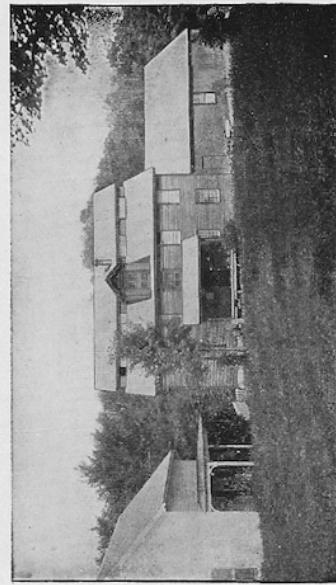
12, RATHBONE PLACE, OXFORD STREET
LONDON W.

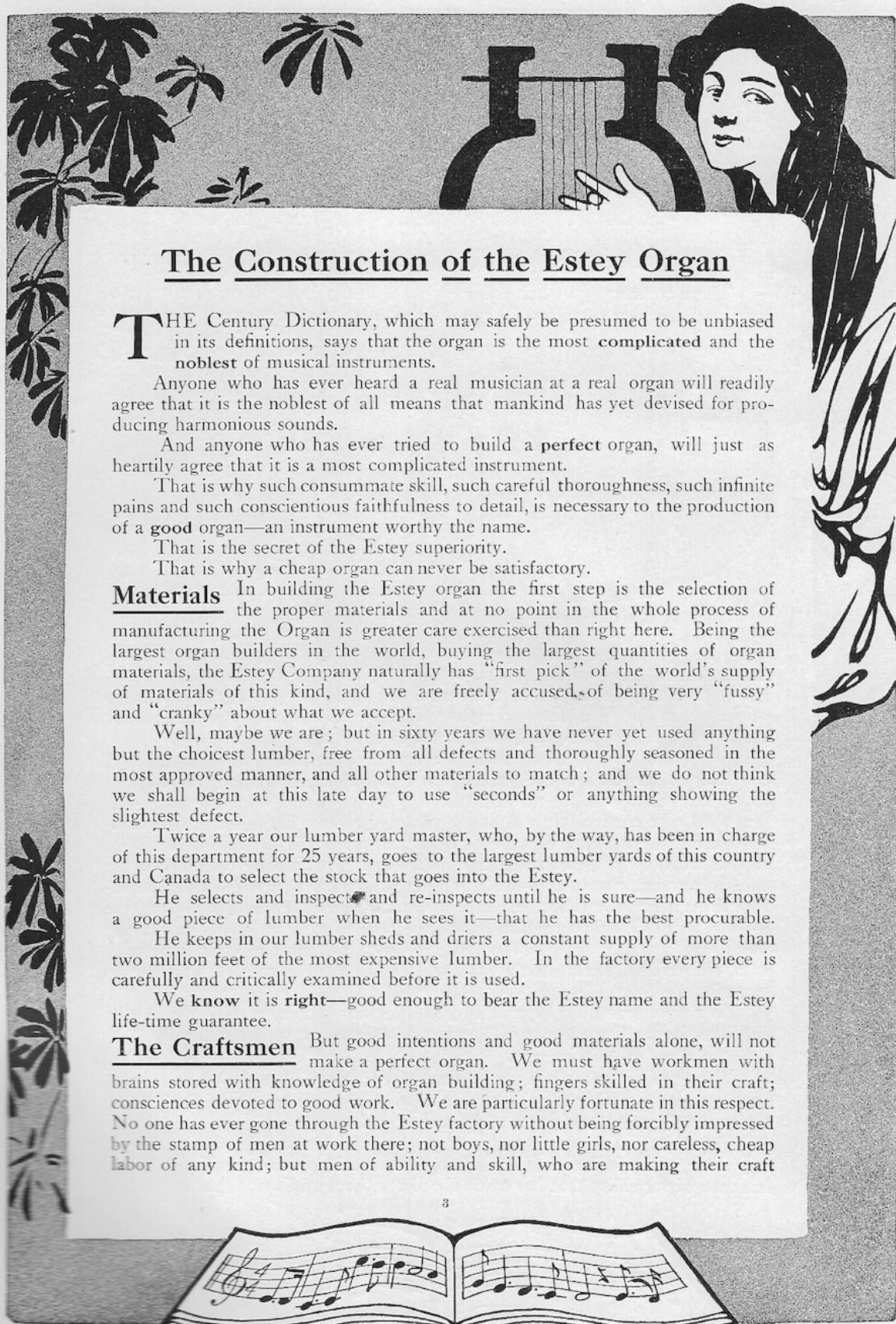


THE ESTEY FACTORY AS IT IS TO-DAY

The Largest Organ Factory in the World

WHERE THE WORK
BEGAN IN 1846
Part of this building
only was used, the rest
of it being occupied
as a grist mill





The Construction of the Estey Organ

THE Century Dictionary, which may safely be presumed to be unbiased in its definitions, says that the organ is the most **complicated** and the **noblest** of musical instruments.

Anyone who has ever heard a real musician at a real organ will readily agree that it is the noblest of all means that mankind has yet devised for producing harmonious sounds.

And anyone who has ever tried to build a **perfect** organ, will just as heartily agree that it is a most complicated instrument.

That is why such consummate skill, such careful thoroughness, such infinite pains and such conscientious faithfulness to detail, is necessary to the production of a **good** organ—an instrument worthy the name.

That is the secret of the Estey superiority.

That is why a cheap organ can never be satisfactory.

Materials In building the Estey organ the first step is the selection of the proper materials and at no point in the whole process of manufacturing the Organ is greater care exercised than right here. Being the largest organ builders in the world, buying the largest quantities of organ materials, the Estey Company naturally has "first pick" of the world's supply of materials of this kind, and we are freely accused of being very "fussy" and "cranky" about what we accept.

Well, maybe we are; but in sixty years we have never yet used anything but the choicest lumber, free from all defects and thoroughly seasoned in the most approved manner, and all other materials to match; and we do not think we shall begin at this late day to use "seconds" or anything showing the slightest defect.

Twice a year our lumber yard master, who, by the way, has been in charge of this department for 25 years, goes to the largest lumber yards of this country and Canada to select the stock that goes into the Estey.

He selects and inspects and re-inspects until he is sure—and he knows a good piece of lumber when he sees it—that he has the best procurable.

He keeps in our lumber sheds and driers a constant supply of more than two million feet of the most expensive lumber. In the factory every piece is carefully and critically examined before it is used.

We know it is **right**—good enough to bear the Estey name and the Estey life-time guarantee.

The Craftsmen But good intentions and good materials alone, will not make a perfect organ. We must have workmen with brains stored with knowledge of organ building; fingers skilled in their craft; consciences devoted to good work. We are particularly fortunate in this respect. No one has ever gone through the Estey factory without being forcibly impressed by the stamp of men at work there; not boys, nor little girls, nor careless, cheap labor of any kind; but men of ability and skill, who are making their craft



almost a profession; many of them the heads of families, with beautiful homes in Brattleboro.

There are many gray haired men at work to-day in the Estey factory who have been working there for fifty years, and in all that time they have never been hurried or told to "let it go at that," or pushed beyond the limit of the best and most careful work.

They have understood that the only thing asked of them was that they maintain and, if possible, improve the high quality of the Estey.

Naturally in all these years of work the men have been gaining ground. They have become a little more skilful month by month. They have learned the fine art of catching the peculiarities and the ways of the wind

among the reeds, and it is they who make the sweet-toned Estey possible.

The Factory But even the best workmen must have tools and facilities for their work, or they will fail of the great results. Here, again, the Estey factory leads the world. It is the largest organ factory in existence; it has the most complete equipment and better facilities for turning out high-grade work, than has any other organ factory.

This is, of course, an advantage to you, for it assures you that no part of the Estey organ you are going to buy has been neglected or slighted because of lack of means to produce the best results.

And note particularly that every part of the Estey organ, from the smallest to the greatest, is made in the Estey factory under our personal supervision, so that we know it is right and can guarantee it with a clear conscience.

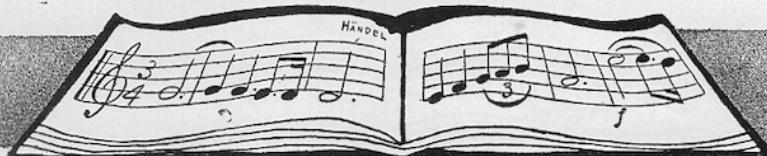
In our immense plant—see photographic view on page 2—which represents it as it actually is and not as some artist dreamed we would like to have it—we have 200,000 square feet of floor space, and more modern, labor-saving machinery, a greater number of skilled workmen, and more of what some folks call "old maidish" exactness than you will find in any two or three other organ factories combined.

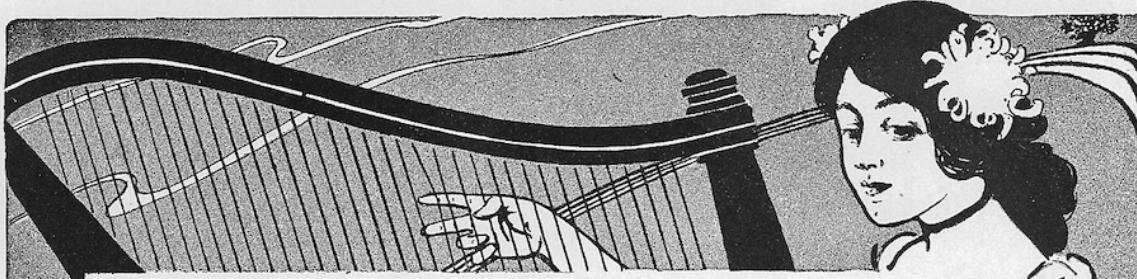
We have spared no expense in providing our workmen with the best of facilities for cutting down and keeping down the cost of manufacture.

But there we have stopped.

We have not tried to do with a machine that which ought to be done by hand—the part calling for skill of fingers, judgment of mind, the final touch, the **human** element—which no machine can replace.

So, while you have every advantage of every labor-saving machine that it is possible to use in building the Estey, you have it without sacrificing in the least the high quality that has made the Estey the world's standard organ.





The loving care, the thoroughness with which the Estey is made, impress the visitor as a strange contrast to the slap-dash, hurrah-boys, shove-her-along, haphazard, happy-go-lucky, rule-o'-thumb methods that are followed in factories building "cheap" organs.

But the difference in methods of work is no greater than the difference in products.

Which kind of organ do **you** want?

The best procurable materials;

The most skilled and conscientious workmen;

The largest and best equipped factory in the world;

Sixty years' experience;

All backed by a steadfast determination to maintain and increase the Estey reputation.

Do you wonder that the Estey organ is still the world's favorite?

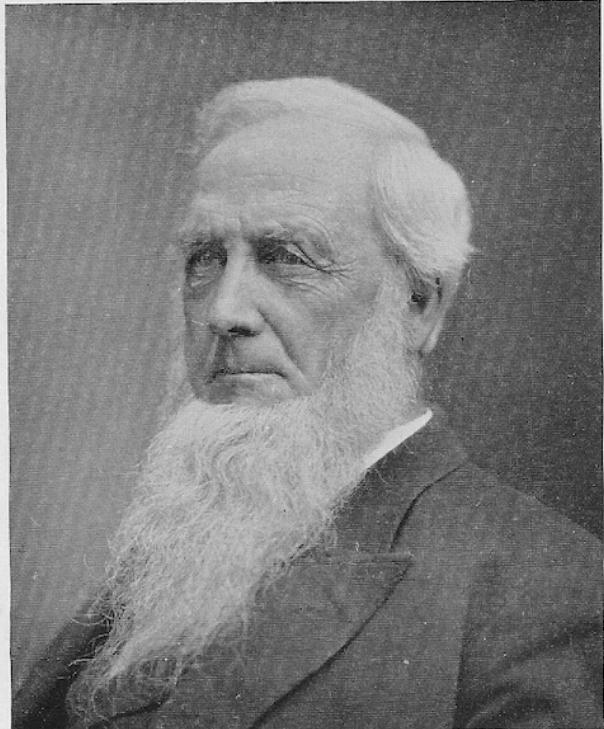
The third generation of Estey's is now building the Estey organ.

In his day Jacob Estey, the founder, was proud of the product of his factory; proud of his facilities and equipment; proud of the reputation the organ had already attained.

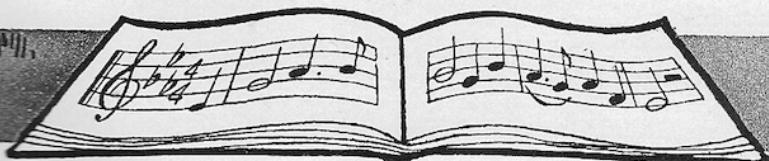
But the present factory, the present output, and the Estey reputation to-day, far surpass his fondest dream.

To maintain that prestige and reputation is almost a religion with the present generation.

When you buy an Estey organ you can be absolutely sure that every dollar of your money has gone into the instrument in better quality.



JACOB ESTEY
Founder of The Estey Organ Company





Height, 3 feet 10 $\frac{1}{2}$ inches. Length, 3 feet 8 inches. Depth, 1 foot 8 inches. Average weight (boxed), 230 pounds.

Furnished with or without Transposing Keyboard.

IN WALNUT FINISH CASE.

Style 14. 15 Gs. CODE—Lessons.

Two full sets (or rows) of Reeds and Couplers. Five Octaves. Six Stops. Knee Swell and Grand Organ (Knee).

This organ is voiced for power, and contains one five octave set of 16 ft. reeds and one five octave set of 8 ft. reeds.

An Estey Organ at such a price that the smallest school or other organization need not stagger at the cost.

The same quality of material used in this style as in our most expensive models. Has ample bellows.

This Organ may be had with New Transposing Keyboard.

Style 14, T. K. 18 Gs. CODE—Londoners.

The idea of a transposing keyboard is not new but it is only recently that it has been made practical and furnished at a price to make it of commercial value. It is most valuable for church and school work—where the music may be written too high for the voices. Slide the keyboard one (key) to the left—continue to play in the same key it is written—and you have lowered the pitch. The possibilities are practically unlimited, as the transposing keyboard permits playing in five different keys—two semitones each way.

The case is not enlarged.

The mechanism is simple and free from difficulties.

The extra cost is slight considering the enhanced value.

Grand Organ and Knee Swell to both Styles.



Length, 3 feet 8 inches. Height, 4 feet. Depth, 1 foot 8 inches. Average weight (boxed), 290 pounds.

Walnut Finish.

Style 6-12. 11 Stops. 4 sets (or 1 4-5 rows) of Reeds.
16 Gs.

CODE—Flesh.

	Bass.	Treble.
Melodia	8 ft.	Diapason
<i>Dolce</i>	8 ft.	<i>Dulciana</i>
Sub-Bass	16 ft.	Vox Jubilante
Bass Coupler (down).		Treble Coupler (up).
Forte I.		Forte II.
		Vox Humana.

Style 6-27. 11 Stops. 4 sets (or 2 rows) of Reeds.
16 Gs.

CODE—Flintlock.

	Bass.	Treble.
Melodia	8 ft.	Diapason
<i>Dolce</i>	8 ft.	<i>Dulciana</i>
Violetta	4 ft.	Flute
Bass Coupler (down).		Treble Coupler (up).
Forte I.		Forte II.
		Vox Humana.

Style 6-32. 11 Stops. 4 sets (or 2 rows) of Reeds.
16 Gs.

CODE—Floral.

	Bass.	Treble.
Melodia	8 ft.	Diapason
<i>Dolce</i>	8 ft.	<i>Dulciana</i>
Viola	4 ft.	Vox Jubilante
Bass Coupler (down).		Treble Coupler (up).
Forte I.		Forte II.
		Vox Humana.

Style 6-35. 12 Stops. 5 sets (or 2 1-2 rows) of Reeds.
20 Gs.

CODE—Fife.

	Bass.	Treble.
Melodia	8 ft.	Diapason
<i>Dolce</i>	8 ft.	<i>Dulciana</i>
Violetta	4 ft.	Vox Jubilante
Harp $\ddot{\text{E}}$ olianne	2 ft.	Treble Coupler (up).
Bass Coupler (down).		Forte II.
Forte I.		Vox Humana.

Grand Organ and Knee Swell to all Styles.



Length, 3 feet 8 inches. Height, 5 feet 5 inches. Depth, 1 foot 8 inches. Average weight (boxed), 340 pounds.

Walnut Finish.

Style 7-12. 11 Stops. 4 sets (or 1 4-5 rows)
18 Gs. of Reeds.

CODE—Fight.

Bass.	Treble.
Melodia	8 ft.
<i>Dolce</i>	8 ft.
Sub-Bass	16 ft.
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 7-27. 11 Stops. 4 sets (or 2 rows) of
18 Gs. Reeds.

CODE—Figurist.

Bass.	Treble.
Melodia	8 ft.
<i>Dolce</i>	8 ft.
Violetta	4 ft.
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 7-32. 11 Stops. 4 sets (or 2 rows) of
18 Gs. Reeds.

CODE—Filago.

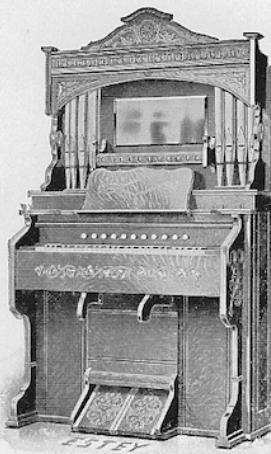
Bass.	Treble.
Melodia	8 ft.
<i>Dolce</i>	8 ft.
Viola	4 ft.
Bass Coupler (down)	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 7-35. 12 Stops. 5 sets (or 2 1-2 rows)
22 Gs. of Reeds.

CODE—Filander.

Bass.	Treble.
Melodia	8 ft.
<i>Dolce</i>	8 ft.
Violetta	4 ft.
Harp $\ddot{\text{E}}$ olienne	2 ft.
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Grand Organ and Knee Swell to all Styles.



Style 2107.

19 Gs.

CODE—Flitting.

10 Stops. 3 sets (or 1 3-5 rows) of Reeds.

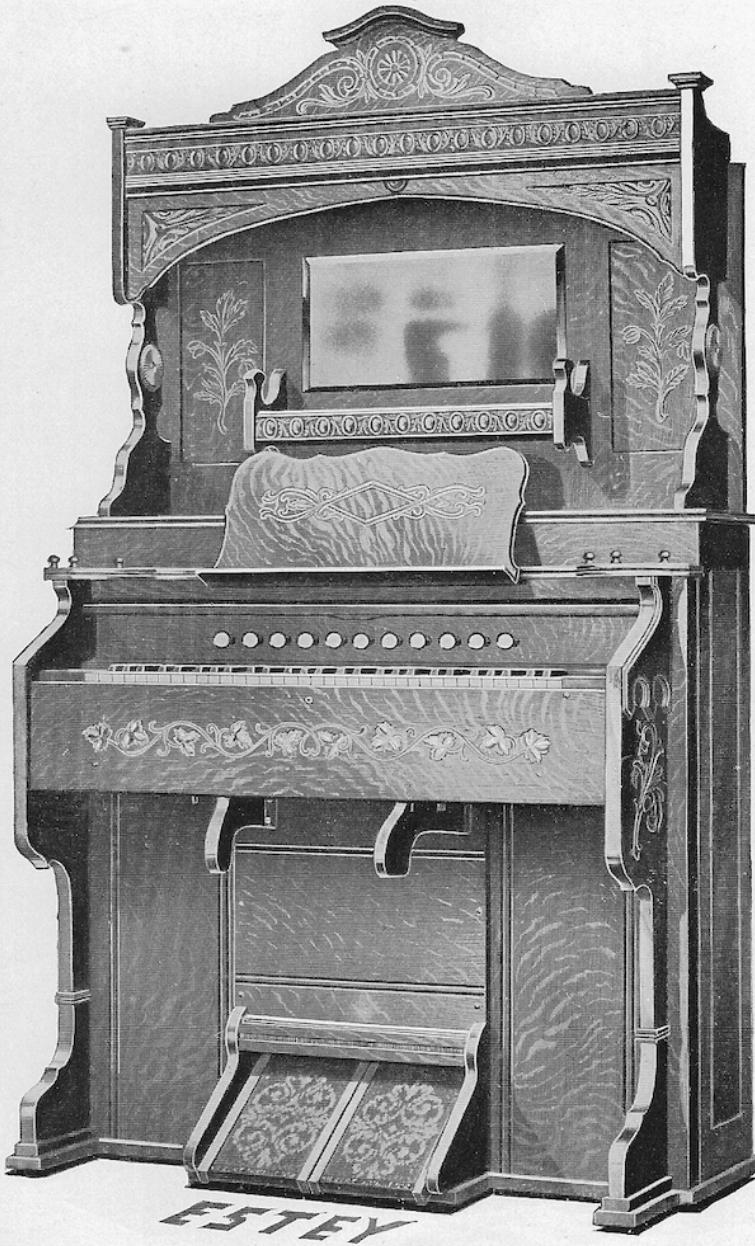
Bass.

Melodia 8 ft.
Dolce 8 ft.
 Bass Coupler (down).
 Forte I.

Treble.

Diapason 8 ft.
Dulciana 8 ft.
 Vox Jubilante 8 ft.
 Treble Coupler (up).
 Forte II.

Vox Humana.



Style 2112.

21 Gs.

CODE—Floating.

11 Stops. 4 sets (or 1 4-5 rows) of Reeds.

Bass.

Melodia 8 ft.
Dolce 8 ft.
 Sub-Bass 16 ft.
 Bass-Coupler (down).
 Forte I.

Treble.

Diapason 8 ft.
Dulciana 8 ft.
 Vox Jubilante 8 ft.
 Treble Coupler (up).
 Forte II.

Vox Humana.

Length, 3 feet 10 inches. Height, 6 feet 6 inches. Depth, 1 foot 8 inches. Average weight (boxed), 360 pounds.

In Walnut Finish.

Style 2127. 11 Stops. 4 sets (or 2 rows) of Reeds.
 21 Gs. of Reeds.

CODE—Floccose.

Bass.	Treble.
Melodia 8 ft. <i>Dolce</i> 8 ft. Violetta 4 ft. Bass Coupler (down).	Diapason 8 ft. <i>Dulciana</i> 8 ft. Flute 4 ft. Treble Coupler (up). Vox Humana. Forte I. Forte II.

Style 2144. 13 Stops. 6 sets (or 3 rows) of Reeds. C Scale.
 27 Gs. of Reeds.

CODE—Flocculence

Bass.	Treble.
Bourdon 16 ft. Melodia 8 ft. <i>Dolce</i> 8 ft. Violetta 4 ft. Forte I. Bass Coupler.	Clarinet 16 ft. Diapason 8 ft. <i>Dulciana</i> 8 ft. Flute 4 ft. Forte II. Treble Coupler (up). Vox Humana.

The above Styles may be had with Low Top at stated prices, or with addition of Pipes at 2 Gs. extra.

Grand Organ and Knee Swell to all Styles.



Length, 3 feet 10 inches. Height, 6 feet 11 inches. Depth, 1 foot 8½ inches. Average weight (boxed), 390 pounds.

In Walnut Finish.

Style 338. 13 Stops. 7 sets (or 3 1-5 rows) of Reeds.
30 Gs.

CODE—Gainful.

	Bass.		Treble.	
Melodia	8 ft.	Diapason	8 ft.	
<i>Dolce</i>	8 ft.	<i>Dulciana</i>	8 ft.	
Vox Jubilante	8 ft.	Vox Jubilante	8 ft.	
Violetta	4 ft.	Flute	4 ft.	
Sub-Bass	16 ft.	Vox Humana.		
Bass Coupler (down).		Treble Coupler (up).		
Forte.				

Style 344. 13 Stops. 6 sets (or 3 rows) of Reeds. C Scale.
30 Gs.

CODE—Gainsay.

	Bass.		Treble.	
Bourdon	16 ft.	Clarionet	16 ft.	
Melodia	8 ft.	Diapason	8 ft.	
<i>Dolce</i>	8 ft.	<i>Dulciana</i>	8 ft.	
Violetta	4 ft.	Flute	4 ft.	
Forte I.		Forte II.		
Bass Coupler.		Treble Coupler (up).		
		Vox Humana.		

Grand Organ and Knee Swell to all Styles.



Length, 3 feet 10 inches. Height, 6 feet 11 inches. Depth, 1 foot 8½ inches. Average weight (boxed), 390 pounds.

In Black Walnut.

Style 838. 13 Stops. 7 sets (or 3 1-5 rows) of reeds.
31 Gs.

CODE—Fleam.

Bass.	Treble.
Melodia	8 ft.
<i>Dolce</i>	8 ft.
Vox Jubilante	8 ft.
Violetta	4 ft.
Sub-Bass	16 ft.
Bass Coupler (down).	
Forte.	

Bass.	Treble.
Diapason	8 ft.
<i>Dulciana</i>	8 ft.
Vox Jubilante	8 ft.
Flute	4 ft.
Treble Coupler (up).	
Vox Humana.	

Style 844. 13 Stops. 6 sets (or 3 rows) of Reeds. C Scale.
31 Gs.

CODE—Fledge.

Bass.	Treble.
Bourdon	16 ft.
Melodia	8 ft.
<i>Dolce</i>	8 ft.
Violetta	4 ft.
Forte I.	
Bass Coupler.	
Vox Humana.	

The above Styles may be had with the addition of Pipes at 2 Gs. extra.

Grand Organ and Knee Swell to all Styles.



Length, 3 feet 10 inches. Height, 6 feet 8 inches. Depth, 1 foot 11 inches. Average weight (boxed), 435 pounds.

In Black Walnut.

Style S 44. 13 Stops. 6 sets (or 3 rows) of Reeds.
33 Gs.
 CODE—Fleabite.

Bass.
 Bourdon . . . 16 ft.
 Melodia . . . 8 ft.
 Dolce . . . 8 ft.
 Violetta . . . 4 ft.
 Forte I.
 Bass Coupler.

Treble.
 Clarinet . . . 16 ft.
 Diapason . . . 8 ft.
 Dulciana . . . 8 ft.
 Flute . . . 4 ft.
 Vox Humana.
 Forte II.
 Treble Coupler (up).

Style S 47. 15 Stops. 8 sets (or 4 and 1-5 rows) of Reeds.
42 Gs.
 CODE—Flatters.

Bass.
 Melodia . . . 8 ft.
 Dolce . . . 8 ft.
 Viola . . . 4 ft.
 Flute . . . 4 ft.
 Harp *Æolienne* 2 ft.
 Sub-Bass . . . 16 ft.

Treble.
 Diapason . . . 8 ft.
 Dulciana . . . 8 ft.
 Flute . . . 4 ft.
 Vox Jubilante 8 ft.
 Bourdon . . . 16 ft.
 Treble Coupler (up).
 Vox Humana.
 Forte.

Style S 98. 18 Stops. 11 sets (or 5 and 1-5 rows) of Reeds.
47 Gs.

CODE—Flaunting.

Bass.
 Bourdon . . . 16 ft.
 Melodia . . . 8 ft.
 Dolce . . . 8 ft.
 Viola . . . 4 ft.
 Harp *Æolienne* 2 ft.
 Sub-Bass . . . 16 ft.
 Melodia Forte.
 Bass Coupler.

Treble.
 Bourdon . . . 16 ft.
 Diapason . . . 8 ft.
 Dulciana . . . 8 ft.
 Flute . . . 4 ft.
 Choral . . . 8 ft.
 Vox Humana.
 Flute Forte.
 Treble Coupler (up).

Grand Organ and Knee Swell to all Styles.

Style S 12.

27 Gs.

CODE—Flankards.

11 Stops. 4 sets (or 1 4-5 rows) of Reeds.

Bass.

Melodia 8 ft.
 Dolce 8 ft.
 Sub-Bass 16 ft.
 Bass Coupler (down).
 Forte I.

Treble.

Diapason 8 ft.
 Dulciana 8 ft.
 Vox Jubilante 8 ft.
 Treble Coupler (up).
 Forte II.
 Vox Humana.

Style S 27.

27 Gs.

CODE—Flankards.

11 Stops. 4 sets (or 2 rows) of Reeds.

Bass.

Melodia 8 ft.
 Dolce 8 ft.
 Violetta 4 ft.
 Bass Coupler (down).
 Forte I.

Treble.

Diapason 8 ft.
 Dulciana 8 ft.
 Flute 4 ft.
 Treble Coupler (up).
 Forte II.
 Vox Humana.

Style S 38.

33 Gs.

CODE—Flannel.

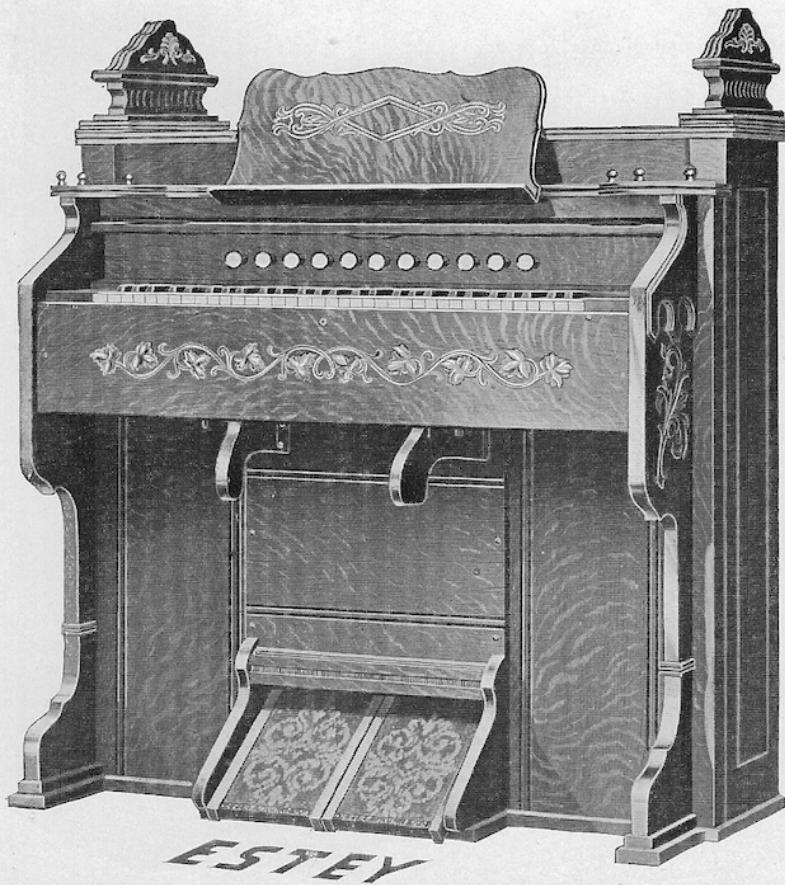
13 Stops. 7 sets (or 3 1-5 rows) of Reeds.

Bass.

Melodia 8 ft.
 Dolce 8 ft.
 Vox Jubilante 8 ft.
 Violetta 4 ft.
 Sub-Bass 16 ft.
 Bass Coupler (down).
 Forte.

Treble.

Diapason 8 ft.
 Dulciana 8 ft.
 Vox Jubilante 8 ft.
 Flute 4 ft.
 Treble Coupler (up).
 Vox Humana.



Length, 3 feet 10 inches. Height, 4 feet. Depth, 1 foot 8 inches. Average weight (boxed), 310 pounds.

In Oak or Walnut Finish.

Style 1107. 10 Stops. 3 sets (or 1 3-5 rows) of Reeds.

20 Gs.
CODE { Facing (Oak).
{ Fabricate (Walnut Finish).

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Vox Humana	8 ft.
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 1127. 11 Stops. 4 sets (or 2 rows) of Reeds.

22 Gs.
CODE—Facility (Walnut Finish).

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Violetta	4 ft. Flute
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 1132. 11 Stops. 4 sets (or 2 rows) of Reeds.

22 Gs.
CODE—Floridness (Walnut Finish).

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Viola	4 ft. Vox Jubilante
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 1112. 11 Stops. 4 sets (or 1 4-5 rows) of Reeds.

22 Gs.
CODE { Fag (Oak).
{ Factious (Walnut Finish).

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Sub-Bass	16 ft. Vox Jubilante
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 1128. 12 Stops. 5 sets (or 2 1-5 rows) of Reeds.

25 Gs.
CODE { Faithful (Oak).
{ Factory (Walnut Finish).

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Violetta	4 ft. Flute
Sub-Bass	16 ft. Vox Humana.
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Style 1144. 13 Stops. 6 sets (or 3 rows) of Reeds. C Scale.

28 Gs.
CODE—Florist (Walnut Finish).

Bass.	Treble.
Bourdon	16 ft. Clarinet
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Violetta	4 ft. Flute
Sub-Bass	Vox Humana.
Bass Coupler (down).	Treble Coupler (up).
Forte I.	Forte II.
Vox Humana.	

Grand Organ and Knee Swell to all Styles.



Length, 3 feet 10 inches. Height, 4 feet 6 inches. Depth, 1 foot 11 inches. Average weight (boxed), 350 pounds.

In Black Walnut.

Style R 38. 13 Stops. 7 sets (or 3 1-5 rows) of Reeds.

33 Gs.

CODE—Logical.

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Vox Jubilante . . .	8 ft. Vox Jubilante
Violetta	4 ft. Flute
Sub-Bass	16 ft. Vox Humana.
Bass Coupler (down).	Treble Coupler (up).
Forte.	

Style R 47. 15 Stops. 8 sets (or 4 1-5 rows) of Reeds.

41 Gs.

CODE—Logister.

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Viola	4 ft. Flute
<i>Viola Dolce</i> . . .	4 ft. Vox Jubilante
Harp <i>Æolienne</i> . . .	2 ft. Bourdon
Sub-Bass	16 ft. 16 ft.
Bass Coupler.	Treble Coupler (up)
	Vox Humana.
	Forte.

Style R 44. 13 Stops. 6 sets (or 3 rows) of Reeds.

33 Gs.

CODE—Logicians.

Bass.	Treble.
Bourdon	16 ft. Clarionet
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Violetta	4 ft. Flute
Sub-Bass	16 ft. Vox Humana.
Bass Coupler.	Forte II.
	Treble Coupler (up).

Style R 97. 16 Stops. 9 sets (or 4 1-5 rows) of Reeds.

41 Gs.

CODE—Lodgement.

Bass.	Treble.
Melodia	8 ft. Diapason
<i>Dolce</i>	8 ft. <i>Dulciana</i>
Viola	4 ft. Flute
<i>Viola Dolce</i> . . .	4 ft. Vox Jubilante
Harp <i>Æolienne</i> . . .	2 ft. Bourdon
Sub-Bass	16 ft. 2 ft.
Bass Coupler.	Melodia Forte.
	Sub-Bass
	Bass Coupler.

The above may be had with Transpositeur:

R 38. CODE—Loitering, at 38 Gs.

R 44. CODE—Lombardic, at 38 Gs.

R 47. CODE—Lonesome, at 46 Gs.

R 97. CODE—Lordship, at 46 Gs.

Grand Organ and Knee Swell to all Styles.

Chancel Organs.

Style H 38.

36 Gs.

CODE { Fatherless (Walnut).
Faunist (Oak).

13 Stops. 7 sets (or 3 1-5 rows) of Reeds.

Bass.

Diapason	8 ft.
Dulciana	8 ft.
Vox Jubilante	8 ft.
Violetta	4 ft.
Sub-Bass	16 ft.
Bass Coupler (down).	

Forte.

Diapason	8 ft.
Dulciana	8 ft.
Vox Jubilante	8 ft.
Flute	4 ft.
Vox Humana.	
Treble Coupler (up).	

Style H 44.

36 Gs.

CODE { Father (Walnut).
Faultless (Oak).

13 Stops. 6 sets (or 3 rows) of Reeds.

C Scale.

Bass.

Bourdon	16 ft.
Diapason	8 ft.
Dulciana	8 ft.
Flute	4 ft.
Forte I.	
Bass Coupler.	

Treble.

Clarinet	16 ft.
Diapason	8 ft.
Dulciana	8 ft.
Flute	4 ft.
Vox Humana.	
Forte II.	
Treble Coupler (up).	



Length, 4 feet. Height, 4 feet 4½ inches. Depth, 2 feet 2 inches. Average weight (boxed), 410 pounds.

In Walnut or Oak Case.

Style H 40.

16 Stops. 8 sets (or 3 4-5 rows) of Reeds. C Scale.

42 Gs.

CODE { Fatigue (Walnut).
Favorite (Oak).

	Bass.	Treble.	
Bourdon	16 ft.	Bourdon	16 ft.
Diapason	8 ft.	Diapason	8 ft.
Dulciana	8 ft.	Dulciana	8 ft.
Flute	4 ft.	Flute	4 ft.
Flute d'Amour	4 ft.	Flute d'Amour	4 ft.
Sub-Bass	16 ft.	Choral	8 ft.
Forte I.		Flute	4 ft.
Octave Coupler.		Forte II.	4 ft.
		Vox Humana.	

Style H 47.

15 Stops. 8 sets (or 4 1-5 rows) of Reeds.

CODE—Faubourg (Walnut).

	Bass.	Treble.	
Melodia	8 ft.	Diapason	8 ft.
Dolce	8 ft.	Dulciana	8 ft.
Viola	4 ft.	Flute	4 ft.
Viola Dolce	4 ft.	Vox Jubilante	8 ft.
Harp Aéolienne	2 ft.	Bourdon	16 ft.
Sub-Bass	16 ft.	Treble Coupler (up).	
Bass Coupler.		Vox Humana.	
		Forte.	

Style H 97.

16 Stops. 9 sets (or 4 1-5 rows) of Reeds.

44 Gs.

CODE { Fatuous (Walnut).
Fay (Oak).

	Bass.	Treble.	
Diapason	8 ft.	Diapason	8 ft.
Dulciana	8 ft.	Dulciana	8 ft.
Flute	4 ft.	Flute	4 ft.
Flute d'Amour	4 ft.	Flute d'Amour	4 ft.
Harp Aéolienne	2 ft.	Vox Jubilante	8 ft.
Sub-Bass	16 ft.	Choral	8 ft.
Forte I.		Sub-Bass	8 ft.
Bass Coupler.		Vox Humana.	
		Forte II.	

Style H 98.

18 Stops. 11 sets (or 5 1-5 rows) of Reeds.

49 Gs.

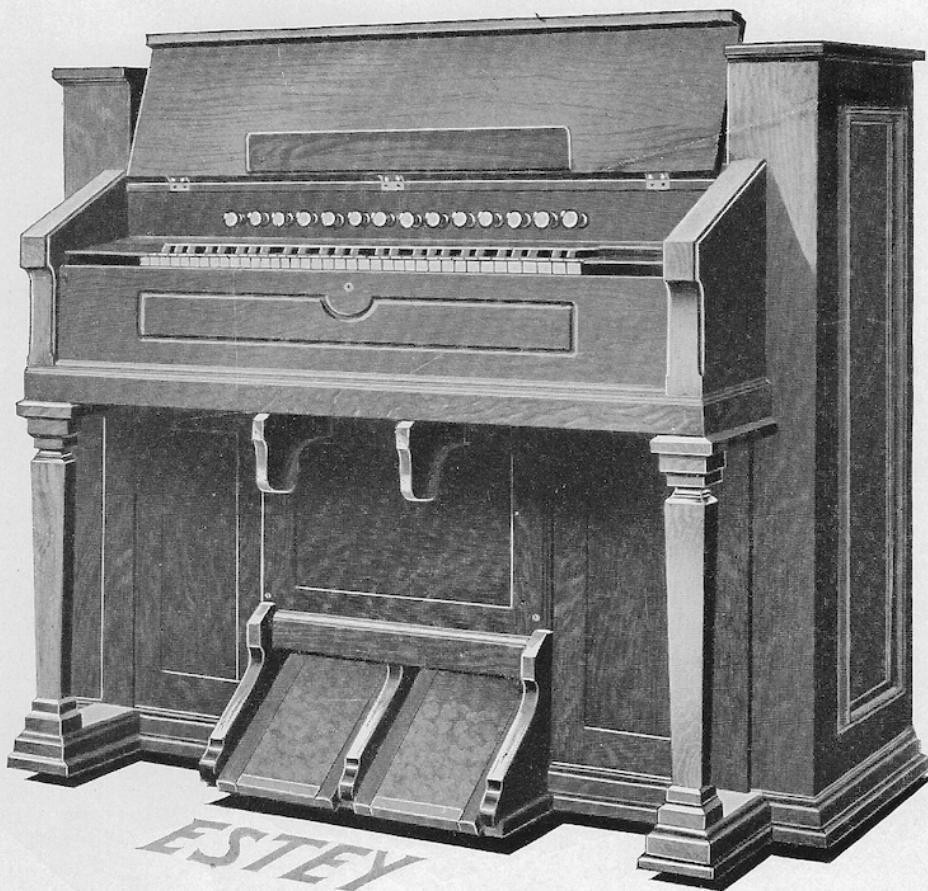
CODE { Fatty (Walnut).
Fawning (Oak).

	Bass.	Treble.	
Bourdon	16 ft.	Bourdon	16 ft.
Diapason	8 ft.	Diapason	8 ft.
Dulciana	8 ft.	Dulciana	8 ft.
Flute	4 ft.	Flute	4 ft.
Flute d'Amour	4 ft.	Flute d'Amour	4 ft.
Harp Aéolienne	2 ft.	Vox Jubilante	8 ft.
Sub-Bass	16 ft.	Choral	8 ft.
Forte I.		Sub-Bass	8 ft.
Bass Coupler.		Vox Humana.	
		Forte II.	

Grand Organ and Knee Swell to all Styles.

Style O
Case.

Philharmonic Scale.



Length, 4 feet 10 inches. Height, 4 feet. Depth, 2 feet 5 inches. Average weight (boxed), 555 pounds.

In Oak or Walnut Case.

Style O 97. 16 Stops. 9 sets (or 4 1-5 rows) of Reeds. F Scale.
83 Gs.

CODE { Honeycomb (Walnut).
{ Honesty (Oak).

Bass.	Treble.
Diapason	8 ft. Diapason
<i>Dulciana</i>	8 ft. <i>Dulciana</i>
Flute	4 ft. Flute
<i>Flute d'Amour</i>	4 ft. Vox Jubilante
Harp <i>Æolienne</i>	2 ft. Choral
Sub-Bass	16 ft. Vox Humana.
Forte I	Forte II.
Bass Coupler.	Treble Coupler (up).

Style O 94. 14 Stops. 12 sets (or 5 3-5 rows) of Reeds. F Scale.
90 Gs.

CODE { Diviner (Walnut).
{ Divulsion (Oak).

Bass.	Treble.
Corno	16 ft.
Trumpet	8 ft.
Diapason	8 ft.
Flute	4 ft.
Harp <i>Æolienne</i>	2 ft.
Sub-Bass	16 ft.
Bass Coupler.	Treble Coupler (up).

Always furnished with supplemental Blow Lever.

Grand Organ and Knee Swell to both Styles.



Length, 4 feet 3 inches. Height, 4 feet. Depth, 2 feet 3 inches. Average weight (boxed), 475 pounds.

COLONIAL MODEL.

The Artists' Organ.

Style Z 56. 16 Stops. 13 sets (or 7 1-5 rows) 440 Reeds.

CODE { Zenith (Walnut).
Zephyr (Mahogany).

80 Gs.

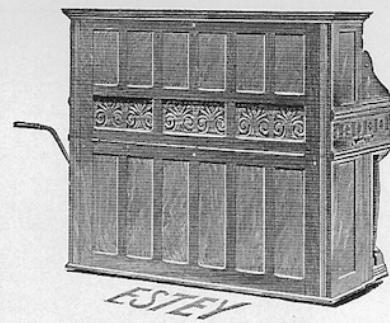
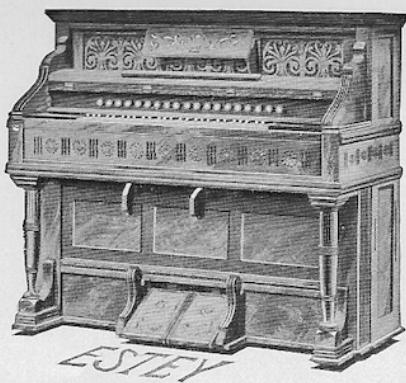
Bass.	Treble.
Diapason	8 ft. Diapason
Oboe	8 ft. Oboe
Vox Jubilante	8 ft. Vox Jubilante
Flute	4 ft. Flute
Harp $\ddot{\text{E}}$ olienne (Two Ranks.)	2 ft. Harp $\ddot{\text{E}}$ olienne (Two Ranks.)
Clarionet	16 ft. Clarionet
Sub-Bass	16 ft. Treble Coupler (up).
Bass-Coupler (up).	Vox Humana. Organist's Bench.

The above organ in design and specification, or contents, is the very embodiment of good taste and refinement.

It is, *par excellence*, the Artists' organ and most satisfying to every demand, whether judged from the musical or architectural standpoint.

It is confidently placed before a large constituency who are seeking the highest merit rather than overwrought decoration.

Grand Organ and Knee Swell.



Finished Back Extra.

Style V Case.

Philharmonic Series.

Furnished either with or without the Pipe Top.

In Oak or Walnut.

Always specify whether Oak or Walnut Case is wanted.

Style V 94.

115 Gs.

12 Sets (or 5 3-5 rows) of Reeds.

Without Pipe Top.
CODE Gunboat (Walnut).
Hand saw (Oak).

With Pipe Top.
CODE Gunfire (Walnut).
Handsome (Oak).

F Scale.

BASS.	
Corno	16 ft.
Diapason	8 ft.
Flute	4 ft.
Trumpet	8 ft.
Harp Aéolienne	2 ft.
Sub-Bass	16 ft.

Fourteen Stops.

TREBLE.	
Corno	16 ft.
Diapason	8 ft.
Flute	4 ft.
Trumpet	8 ft.
Vox Jubilante	2 ft.

342 Reeds.

16 ft.
8 ft.
4 ft.
8 ft.
2 ft.

MECHANICAL.

Bass Coupler. Treble Coupler (up). Vox Humana. Hand Side Blower. Grand Organ. Knee Swell. Organist's Bench.

A New Action.

Style V 67.

125 Gs.

14 Sets (or 6 3-5 rows) of Reeds.

Without Pipe Top.
CODE Gunners (Walnut).
Handspike (Oak).
With Pipe Top.
CODE Gunpowder (Walnut).
Happiness (Oak).

F Scale.

BASS.	
Corno	16 ft.
Diapason	8 ft.
Trumpet	8 ft.
Vox Jubilante	8 ft.
Flute	4 ft.
Harp Aéolienne	2 ft.
Sub-Bass	16 ft.

Sixteen Stops.

TREBLE.	
Corno	16 ft.
Diapason	8 ft.
Trumpet	8 ft.
Vox Jubilante	8 ft.
Flute	4 ft.
Wald Flute	2 ft.

403 Reeds.

16 ft.
8 ft.
8 ft.
8 ft.
4 ft.

MECHANICAL.

Bass Coupler. Treble Coupler (up). Vox Humana. Hand Side Blower. Grand Organ. Knee Swell. Organist's Bench.

Into these organs are introduced the *special scale* Philharmonic Reeds. These reeds are not made like the ordinary organ reeds, but have wide tongues or vibrators which are mounted upon extra wide and heavy brass plates; the case also is much larger than the regular organs, to receive the special size reed board and bellows.

The general effect of this aggregation of heavy-tone reeds is phenomenal, and places these organs practically out of competition.

Grand Organ and Knee Swell to both Styles.

Style V
Case.



Length, 5 feet; with Blow Lever, 6 feet 3 inches. Height, 4 feet 4 inches; with Pipe Top added, 8 feet 4 inches. Depth, 2 feet 4 inches. Average weight (boxed), 580 pounds; Pipe Top (boxed) adds 265 pounds.

In Oak or Walnut Case.

Style T 60.

Philharmonic.

TWO MANUALS AND PEDALS.

120 Gs.

With Pipe Top, 145 Gs.

FIFTEEN STOPS. TEN ROWS OF REEDS.

Without Pipe Top.

CODE $\left\{ \begin{array}{l} \text{Habiliment (Walnut).} \\ \text{Habitable (Oak).} \end{array} \right.$

With Pipe Top.

CODE $\left\{ \begin{array}{l} \text{Habitation (Walnut).} \\ \text{Habited (Oak).} \end{array} \right.$

SPECIFICATION.

Manuals.

Five Octaves compass, CC to C⁴, 61 notes.

Pedals.

Two and one-half Octaves compass, CCC to F, 30 notes.

Great Manual.

Clarionet	16 ft., 61 notes.	Bourdon	16 ft., 37 notes.
Diapason	8 ft., 61 notes.	Salicional	8 ft., 61 notes.
Dulciana	8 ft., 61 notes.	Flute	4 ft., 61 notes.
Trumpet	8 ft., 61 notes.	Harp $\text{\textit{Aeolienne}}$ (two ranks),	2 ft., 24 notes.

Swell Manual.

Open Diapason	16 ft., 30 notes.	Stopped Diapason	16 ft., 30 notes.
Total, 511 Reeds.			

Pedal Organ.

Open Diapason 16 ft., 30 notes. Stopped Diapason 16 ft., 30 notes.

Total, 511 Reeds.

Couplers.

Swell to Great.
Octave Coupler (Great).

Swell to Pedals.
Great to Pedals.

Accessories.

Vox Humana. Wind Indicator. Organist's Bench. Hand Side Blower.

Pedal Movements.

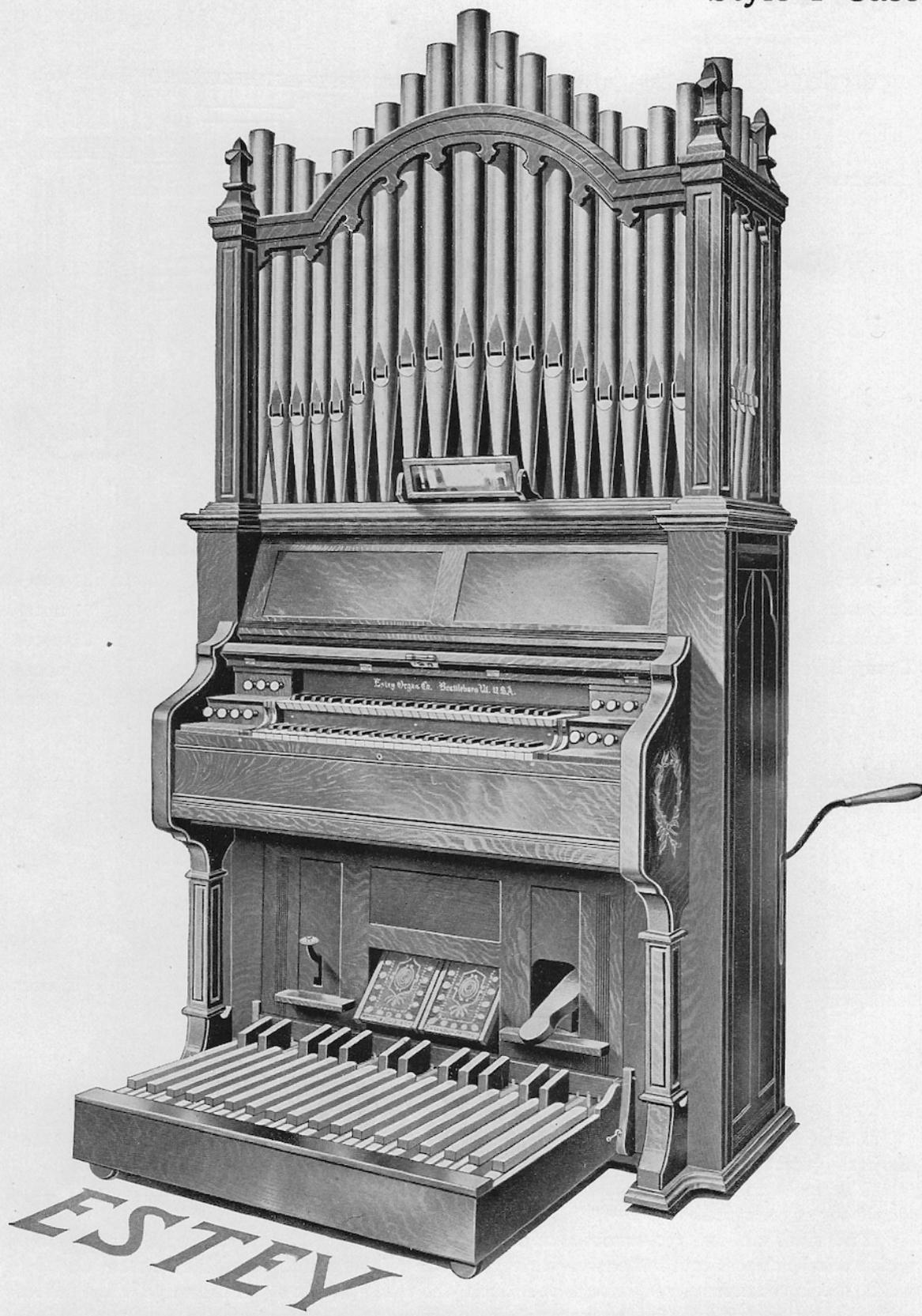
Full Organ.

Balanced Swell.

The splendid arrangement of the actions in our two manual organs, the care taken in their construction, together with the quality of materials employed and the rigid tests which these instruments undergo before shipment, enable us to furnish organs which distinguish themselves from others of similar size and capacity by their freedom from the necessity of repeated re-adjustment, so injurious to the organ.

The above style, T 60, can be had *without* the Pedal Organ, viz. Style TT 60 (Sub-Bass being substituted), at 110 Gs. (with Pipe Top 135 Gs.).

Style T Case.



Length, 5 feet 2 inches; with Blow Handle, 6 feet 4 inches. Height, 5 feet; with Pipe Top, 8 feet 10 inches. Depth, 2 feet 7 inches; with Pedals, 4 feet 2 inches. Average weight (boxed), 975 pounds; Pipe Top adds 365 pounds.

In Oak or Walnut Casing.

Style G 61.

Philharmonic.

CODE $\left\{ \begin{array}{l} \text{Halcyon (with Pipe Top).} \\ \text{Horseshoe (with Low Top).} \end{array} \right.$

TWO MANUALS AND PEDALS.

175 Gs.

SIXTEEN STOPS. ELEVEN ROWS OF REEDS.

SPECIFICATION.

Manuals.

Five Octaves, CC to C⁴, 61 notes.

Pedals.

Two and one-half Octaves, CCC to F, 30 notes.

Great Manual.

Clarionet	16 ft., 61 notes.	Bourdon	16 ft., 37 notes.
Diapason	8 ft., 61 notes.	Oboe	8 ft., 61 notes.
Dulciana	8 ft., 61 notes.	Salicional	8 ft., 61 notes.
Trumpet	8 ft., 61 notes.	Flute	4 ft., 61 notes.

Swell Manual.

Harp $\text{\textit{Aeolienne}}$ (two ranks)	2 ft., 24 notes.
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Pedal Organ.

Open Diapason	16 ft., 30 notes.	Stopped Diapason	16 ft., 30 notes.
Total, 572 Reeds.			

Couplers.

Swell to Great.
Octave Coupler (Great).

Great to Pedals.
Swell to Pedals.

Accessories.

Vox Humana. Wind Indicator. Organist's Bench. Hand Side Blower.

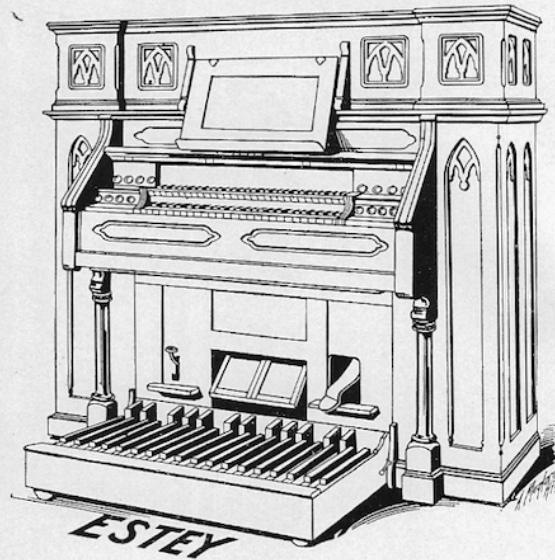
Pedal Movements.

Full Organ. Balanced Swell.

The stops and reeds in our Two Manual models are arranged on the principle governing the arrangement of the stops and pipes in a Pipe Organ.

The most satisfactory Reed Organ for church use on the market, possessing a scope ample for any service.

The rich, mellow, yet sonorous tone, the individuality characterizing its various stops, which allows a most comprehensive variety of tone effects suitable for both chorus and solo work, the instantaneous response to the touch, the ready action of all the mechanical devices and accessories contained in the instrument, combined with its appropriate structural beauty, places this organ in a class by itself.



Style G 61.



ESTEY

Length, 6 feet 7 inches; with Blow Lever, 7 feet 9 inches. Height, 9 feet 10 inches. Depth, 3 feet; with Pedals in position, 4 feet 6 inches. Average weight (boxed), 1630 pounds.

In Oak Only.

PIPE ORGANS.

HATTENTION is invited to the most modern Pipe Organs manufactured by us, ranging in scope all the way from the smallest organs for salons to the large Cathedral Organs. Many samples of the highest development of the art are to be found in all the principal cities of the United States.

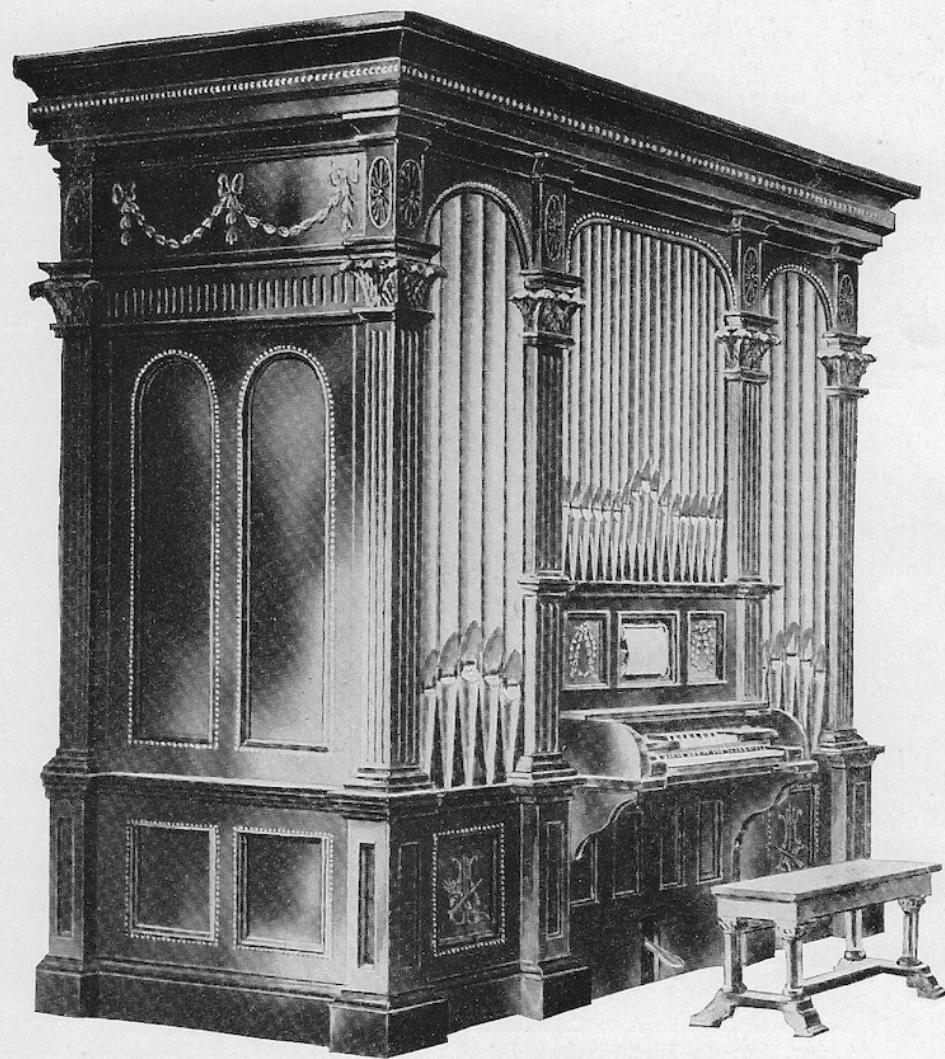
Attention is also specially invited to the organs for residences, operated by perforated music rolls, known as Automatic Organs. These are coming largely into use, and, while they have heretofore been available only for people who could afford to spend a large amount of money, we are pleased to announce that we are now in position to furnish an Automatic Pipe Organ from £400, containing an especially fine selection of registers, which enables the performer to render all the finer orchestral selections, giving the proper instrumentation and variety to each. Samples of these models may be seen in our London warehouse.

It is difficult to describe the marvelous results obtained in these instruments. Nothing can compare with the quickness of speech and repetition, which makes it possible to render music never before successfully attempted by an automatic instrument and rarely, if ever, by the human hand.

The automatic action used in these instruments is constructed under patents owned by this Company and the material and construction are such that frequent regulation is avoided. The parts which are liable to be affected by atmospheric changes are made entirely of metal, thus avoiding annoyance, which is always present with automatic instruments where wood is employed.

We not only make Automatic Organs of small and medium capacity, but we are prepared to make even the largest instruments to be operated on this plan.

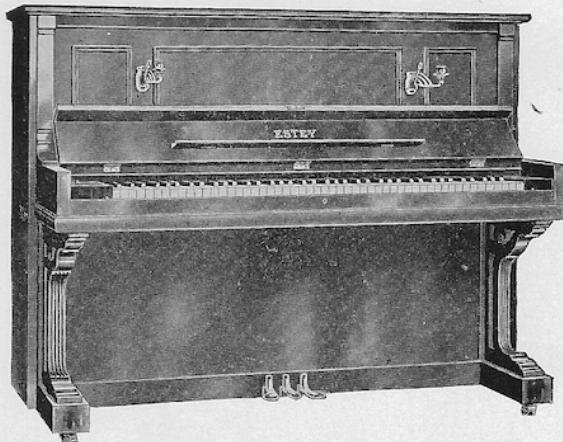
Full particulars and specifications will be gladly furnished upon request.



ESTEY PIPE ORGAN.

SAMPLE SPECIFICATION FOR ONE MANUAL.

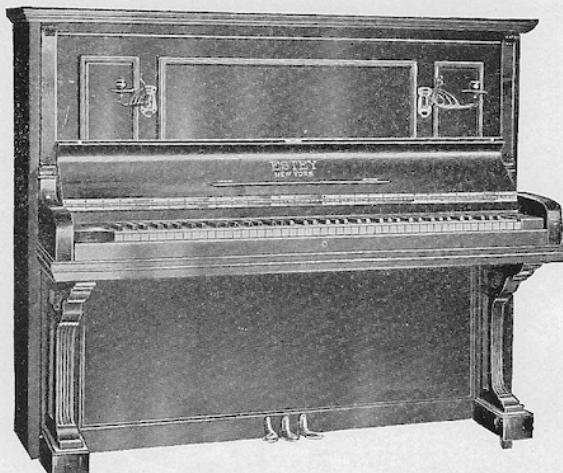
Open Diapason	8 ft.	61 pipes.
Viol d'Orchestre	8 ft.	61 pipes.
Concert Flute	8 ft.	61 pipes.
Dulciana	8 ft.	61 pipes.
Voix Celeste	8 ft.	49 pipes.
Flute Harmonic	4 ft.	61 pipes.
Sub-Bass	16 ft.	13 pipes.
Tremolo.		Balanced Swell.
Automatic Action.		Electric Motor.
		Organist's Bench.



Style X.

66 Gs.

7 1-3 octaves. Scale A to C. Height, 4 feet.
Length, 5 feet 2 inches. Depth, 2 feet.



Style Y.

78 Gs.

7 1-3 octaves. Scale A to C. Height, 4 feet
3 inches. Length, 5 feet 3 inches. Depth, 2 feet
2 1-2 inches.



Style Z.

83 Gs.

7 1-3 octaves. Scale A to C. Height, 4 feet
6 inches. Length, 5 feet 3 1-2 inches. Depth, 2
feet 3 inches.

Estey Pianos.

Since the name ESTEY was first put onto an organ more than sixty years ago it has been a guaranty for quality. When it was decided to manufacture an Estey Piano the same high-grade quality was carried out.

ESTEY PIANOS.

Made by the same Esteys whom you have learned to know as Organ Esteys; made by equally skilful workmen out of the best of Piano material and in great variety; made in the Estey Piano Factory in New York and sold at prices which challenge competition where quality is considered.

The forty thousand Estey Pianos already in use prove their popularity. The Estey placed beside your favorite instrument and subjected to the same treatment will demonstrate its superiority. The Estey Piano, like the Estey Organ, asks for a fair field in competition and no favors,—it can afford to. It gets its best openings where the organs are most widely known. Many an Estey Organ purchaser is now the owner of an Estey Piano.

When you are interested in piano-buying, write the Esteys before committing yourself.



CLOSED.



OPEN.

Height, 4 feet 9½ inches. Length, 5 feet 4 inches. Depth, 2 feet 3½ inches.

Please note that unlike most Player Pianos the depth of the Piano has not been increased, thus throwing it out of proportion.

ESTEY PLAYER PIANO.

The Estey Player Piano is not an experiment, all experimenting having been done at our factory before placing it on the market. We guarantee this instrument to give the best of satisfaction for many a year to come.

The Player action is most thoroughly made, very simple in construction, and the Piano may be tuned without touching any part of the Player apparatus. Should a string (or wire) be broken it may be replaced without removing the Player. The keyboard of the Piano has in no way been changed; it can be played by the hand at any moment.

The Estey Piano with its automatic action gives you two instruments in one, is practically the same size as a regular Piano and relieves you of the inconvenience of placing and taking away the cabinet Player from the front of the Piano.

Samples of this splendid instrument, as well as of other styles, may always be seen at our London warehouses. Those who have thoroughly examined the Estey Player Piano pronounce it absolutely the best—as a Piano and as an automatic instrument. The case is a little higher than that of the average Piano. This enables us to give practically the same length of string as used in a Grand. We believe that this instrument is the nearest approach to a full size Piano Grand in an upright case that is on the market today. All we ask is that you avail yourself of the opportunity to inspect one of these Pianos.

THE LATEST FOLDING ORGAN. Style JJ. (Portable.)

10 Gs.

CODE—Folding.

Strong, Durable, Easily Opened and Closed.

Four octaves compass, well voiced, ample wind power.

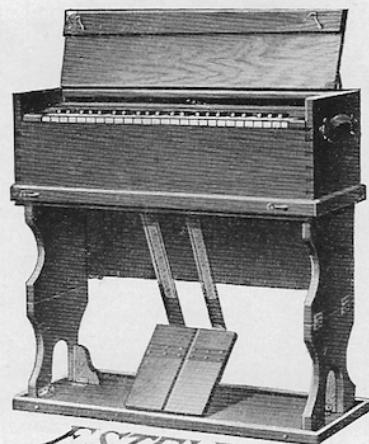
Easily transported and always adequate.

When open, the keyboard is 30 inches from the floor, and the case stands 32 inches high. When closed, or collapsed, the case measures 32 inches long, 14 inches wide and 12 inches high. Weight, 60 pounds; boxed, 90 pounds.

Provided with strong leather handles for safe and easy moving.

A treasure for missionaries or traveling singers.

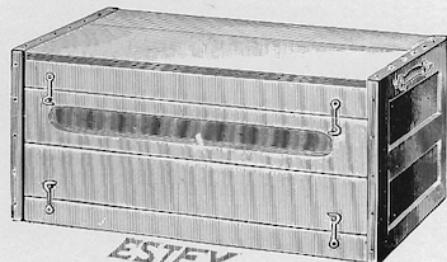
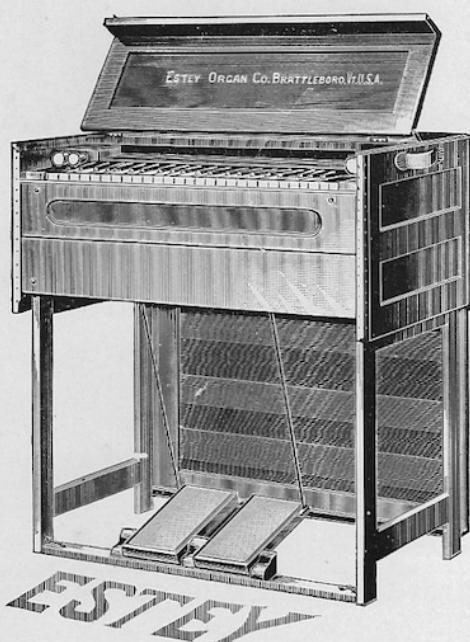
Furnished in Oak only.



Style 2.

20 Gs.

CODE—Fabled.



Organ contains two full four octave sets of Reeds and Octave Coupler. Height, open, 2 feet 9 inches; height, closed, 1 foot 2 inches; length, 2 feet 9 inches; depth, 1 foot 9 inches; weight, 70 pounds (boxed, 135 pounds); measurements, 9 cubic feet.

This Folding Organ has proven its value and made for itself thousands of friends during the years it has been on the market.

The case is made of Oak, and is especially strong and well adapted for traveling purposes. It can be readily opened or closed by one person and is secured firmly with very strong brass hooks and screws.

For ordinary traveling no packing case whatever is required.

Great care is exercised in the manufacture of these organs throughout, waterproof glue, brass screws, coated wire, etc., being used to avoid the disastrous effects of tropical climates on wood and metal alike.

Hundreds have been sold and are giving splendid satisfaction, and their record is certainly phenomenal.

Organs described on this page are made only in Oak.

A Brief Description of the Stops in use in Estey Organs

In speaking of a Stop as a Treble Stop or a Bass Stop, we mean a set of reeds situated in the *upper or treble* part of the organ, or in the *lower or bass* part. With this explanation the following enumeration of Stops will be readily understood. In Two Manual Organs the Stops run the entire length of the Keyboard.

NAME.	PITCH.	CHARACTERISTICS.	NAME.	PITCH.	CHARACTERISTICS.
Bassett	16 ft.	<i>Treble.</i> Rich pervading tone.	Stopped Diapason	16 ft.	<i>Pedal.</i> Soft accompanying stop. Used with Swell Organ or with solo.
Bassoon	8 ft.	<i>Bass.</i> Very powerful.	Sub-Bass	16 ft.	<i>Bass.</i> Powerful and resonant.
Bourdon	16 ft.	<i>Bass and Treble.</i> Full and round.	Trumpet	8 ft.	<i>Treble.</i> Very strong, open tone.
Choral	8 ft.	<i>Treble.</i> Large tone, bright and forceful.	Viola	4 ft.	<i>Bass.</i> Same character as Flute set, of which it is the continuation. Used much for accompaniment.
Clarionet	16 ft.	<i>Treble.</i> Resembles the Clarionet in quality.	Violetta	4 ft.	<i>Bass.</i> Very soft and smooth tone; for accompaniment and echo effects.
Cremona	8 ft.	<i>Bass.</i> Soft and rich. Excellent for accompaniment.	Vox Jubilante	8 ft.	<i>Treble.</i> Its name will indicate its character; very effective as a solo, and when used in combination with other stops imparts a peculiar brilliancy to all.
Diapason	8 ft.	<i>Treble.</i> Foundation set of reeds by which all others are tuned. Round, full tone. Used more generally than any other stop, except Melodia.	Wald Flute	2 ft.	<i>Treble.</i> Very clear and penetrating. Used almost entirely with Full Organ.
Dulciana	8 ft.	<i>Treble.</i> Similar in quality to Diapason, but not as loud.	Mechanical Stops.		
Dolce	8 ft.	<i>Bass.</i> Similar to Melodia, but not as loud.	NAME.	CHARACTERISTICS.	
Flute	4 ft.	<i>Treble.</i> Brilliant, but not reedy. Generally used in combination.	Balanced Swell	Pedal Stop, so constructed as to open all the swells or shutters in Pedal Organs and will remain at any given point if desirable to release the foot.	
Flute d'Amour	4 ft.	<i>Treble.</i> A soft effect produced with Flute reeds.	Forte	Opens swells, and augments the tone.	
Gamba	8 ft.	<i>Bass.</i> Smooth and pipe-like in tone.	Grand Organ (KNEE.)	Brings into use all the reeds in the organ without the necessity of drawing a stop.	
Harp Eoliennne	2 ft.	<i>Bass.</i> Closely resembles the tones produced by the vibrations of the strings of an Aeolian Harp. Very fine for accompaniment.	Octave Coupler	So constructed that when any key is depressed its octave above is also depressed thereby causing both to sound simultaneously.	
Hautboy or Oboe	8 ft.	<i>Treble.</i> Reedy in character, and very effective as a solo stop.	Knee Swell	Gives same effect as Forte, only more gradual if desired.	
Melodia	8 ft.	<i>Bass.</i> Same quality as the Diapason, of which it is the continuation.	Swell to Great	Used in organs with two manuals, and so connecting them that when a key on the lower manual is depressed it also depresses the corresponding key of the upper manual.	
Octave	4 ft.	<i>Treble.</i> Bright and leading.	Swell to Pedals Great to Pedals	Used in organs having Pedal Keys, and so connecting the manuals that when the pedal is depressed its corresponding key in the manual is depressed and responds also.	
Open Diapason	16 ft.	<i>Pedal.</i> Strong, fundamental tone, used with Great Organ and with full combination.	Vox Humana	A revolving fan, placed just back of the reeds, which, when set in motion, imparts to the tone a thrilling wave-like effect. It changes the reed tone completely, giving it the sympathetic sweetness of the human voice.	
Pedal Bass	16 ft.	<i>Pedal.</i> Deep, round and full.			
Regal	8 ft.	<i>Treble.</i> Strong solo stop. Also desirable in combination.			
Saxophone	8 ft.	<i>Treble.</i> Reedy tone, with good carrying power.			



WHEN *highest praise* of some other
Organ is intended, people say:
"It's as good as the ESTEY."

Did you ever hear an ESTEY Organ
referred to by saying it was "*as good as*"
some other?

"ESTEY" on the nameboard, that
is your unerring guide.